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rière, sont accueillis en toutes les messes qu'on chantera à cet autel."

In this way we obtain a perfectly legible and grammatical Old French sentence, making good sense and accounting for every letter of the inscription. I have been unable to ascertain whether weavers' guilds elsewhere had any special relations with Saint Vincent, but it is evident that at Chartres the "tisserands" had formed a fraternity under his patronage, had dedicated a window to him and in it asserted also the right to be present at all the masses celebrated on the neighboring altar.

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THE TEXT OF SHERIDAN'S *THE RIVALS*.

On its first presentation *The Rivals* was a failure. Most conspicuous among its objectionable features, as noted by the newspaper critics, was its extraordinary length: "The play itself is a *full hour* longer in representation than any piece on the stage.—This last circumstance is an error of such a nature as shows either great obstinacy in the Author, or excessive ignorance in the managers."¹ Sheridan at once withdrew the play for revision. Since the manuscript of the play as originally performed has been lost, the extent of this revision can only be guessed at. A comparison, however, of the rather detailed criticism in *The Public Ledger* (January 18, 1775) with the present text of the play gives us a notion of how sweeping some of the alterations were. Moreover, the first edition misnumbers the scenes (in Act III omitting scene 4, in Act IV omitting scene 3) in such a way as to suggest that Sheridan possibly suppressed two whole scenes, and forgot to renumber the following ones. In order to reduce the play by one-third, something like the suppression of certain scenes may have been necessary.

After the success of the play on its second production, Sheridan made ready the manuscript for

the press, and added a modestly-worded Preface, in which he defended himself and the manager of the Covent Garden Theatre against certain charges occasioned by the first night's failure. Sheridan prepared this edition, in all probability, with care, for, in a certain sense, his reputation as a playwright was at stake. It was published in London, by John Wilkie, in 1775, and is now one of the rare books in our language, fetching on the market from \$50 to \$250. In the same year appeared the second edition. In reality this is nothing but a later issue of the first edition, from the same setting of type, and differing merely in having inserted on the title page the words "The Second Edition."

In the following year, however, Wilkie issued "The Third Edition, Corrected." This seems to represent the stage version of the play as then acted. It contains the old Serjeant-at-Law prologue in a slightly modified form; prints for the first time the "Prologue Spoken on the Tenth Night"; makes a few verbal changes in the text; and, most noticeable of all, omits a large number of passages. These omissions, doubtless, represent actual "cuts" made by the actors. As such they may have had the sanction of Sheridan, though in matters of this kind he was notoriously careless.

In 1821 Murray published Sheridan's plays in two volumes. Moore furnished an introduction, and Wilkie, it seems, acted as editor.² In this edition *The Rivals* was printed from the third, or "truncated" edition, but with modernizations and some minor changes made by the editor. All subsequent reprints of *The Rivals* (with two exceptions to be spoken of in the following paragraphs) have been made directly, or indirectly, from this Murray edition of 1821.

In 1902 Fraser Rae issued *Sheridan's Plays, Now Printed as He Wrote Them*. (The title on the cover runs *Sheridan's Plays First Printed from His MSS.*). In his Prefatory Notes Rae says: "Sheridan's grandfather gave much time and care to arranging the manuscript of 'The Rivals,' 'The Duenna,' 'The School for Scandal,' and 'The Critic,' and he had them bound in handsome volumes." The word "grandfather"

¹*The Morning Chronicle*, January 20, 1775.

²See Rae, *Sheridan's Plays*, p. xiv.

was obviously a slip of the pen, for both of Sheridan's grandfathers were dead long before *The Rivals* was written. Mrs. Algernon Sheridan writes me: "What Rae can have in mind when he spoke of Sheridan's grandfather arranging the manuscripts, one does not know—possibly he meant that his grandson did so, which is undoubtedly true of every other play except *The Rivals*." And that Rae did mean 'grandson' is conclusively shown on p. xxxviii. Rae adds: "The only important manuscript of which there is no trace is that of 'The Rivals,' which was acquired by Mr. Harris, the manager of Covent Garden Theatre, the manuscript being probably destroyed when that theatre was burnt to the ground." Without further explanation he prints a text of *The Rivals* which differs from that of all previous editions.

Now, although Rae does not actually say so, and probably did not intend to deceive the public, the inference from his statements and from his whole edition is that although one manuscript of *The Rivals* (the original manuscript put into the hands of the manager, Mr. Harris) was destroyed, another manuscript (possibly the manuscript of the revised play as rewritten for the second performance, or possibly that prepared for the printer) still exists; that it was, as were the other extant manuscripts, handsomely bound by Sheridan's grandson, and is preserved with them at Frampton Court; and that it is reproduced "with absolute fidelity in this volume."

When Professor Nettleton issued his admirable *The Major Dramas of Sheridan* (in *The Athenæum Press Series*, 1906), he accepted Rae's text as having reproduced "the original manuscript." In his introductory note on "The Text of *The Rivals*," he says: "The text of *The Rivals* in this edition is taken, by Mr. Fraser Rae's generous permission, from his *Sheridan's Plays now printed as he wrote them* (London, 1902). Of this book he once wrote me: 'I copied Sheridan's text in order that a reader might have it before him, just as he would do if he had the original manuscript.' This text—'Sheridan's version, printed with absolute fidelity,' as his Prefatory Notes describe it—I have tried to reproduce with like fidelity."

But absolutely no manuscript of *The Rivals* exists. Rae himself says in his *Sheridan, A*

Biography (London, 1896), i, 287: "Moore makes a remark which I regretfully confirm:—'Strange! that *The Rivals* should be the only one of his pieces of which there appears to be no trace in his papers.'" Mr. Sichel, in his recent biography (*Sheridan*, i, 495), is even more specific: "The autograph of 'The Rivals' is said to have been burned at Covent Garden Theatre, and no manuscript is known to exist." I have, furthermore, a definite statement from the Sheridan family that no manuscript of the play is at Frampton Court; nor, indeed, is one known by them to exist anywhere.

There is, however, preserved at Frampton Court a copy of the first edition "with annotations—apparently in his [Sheridan's] wife's handwriting—on the margin."³ Thus, opposite Mrs. Malaprop's misquotation from *Hamlet*, is written: "Overdone—fitter for farce than comedy." And on Acres's classification of oaths, the comment is made: "Very good, but above the speaker's capacity."⁴ Moreover, the play is timed for "three hours," the first act for "28 minutes."⁵

Rae does not mention this copy, and has not attempted to reproduce either its text or its annotations. He seems to have prepared his edition by pasting down some modern reprint, which, like all modern reprints, reproduced the third, or "truncated," edition, as printed by Murray with modernized punctuation, spelling, and stage-directions, and not a few corruptions of text. Then, from the first edition he inserted the omitted passages. Finally, he introduced here and there corrections from the first edition. In general, however, his text, with the exception of the inserted passages, represents some modern text, with modern stage-directions and punctuation, and accumulated verbal errors.⁶ In printing, too, he carelessly dropped out a number of words, and allowed additional errors to creep in.⁷ Obviously such a text has no

³ Sichel, *Sheridan*, i, 489. This copy, however, belonged to Sheridan's brother-in-law, Tickell, and Moore asserts that the annotations are in the handwriting of Tickell.

⁴ Fitzgerald, *The Lives of the Sheridans*, i, 123.

⁵ Sichel, *Sheridan*, i, 496.

⁶ For purposes of comparison one may use the edition by G. G. S., or the Temple Edition.

⁷ For a discussion of Rae's carelessness in reprinting, the reader is referred to Sichel, *Sheridan*, i, 492, where Mr. Sichel shows, with quotations, that Rae's reprint of Mrs. Sheridan's *A Journey to Bath* is "full of inaccuracies."

scholarly value, and Professor Nettleton took useless pains in reproducing it.

The inconsistencies and inaccuracies of Rae's text are too numerous to be given here in full; for the purposes of this article a few illustrations will be sufficient.

Prologue (p. 7, l. 5)⁸ The first edition reads :

How's this ! The Poet's Brief *again* ! O ho !

The third edition reads :

Hey ! how's this ?—*Dibble* !—sure it cannot be !

Rae combines the two, to the destruction of the metre, as follows :

Hey ! how's this ? The Poet's Brief *again*. O ho !

This, it will be observed, represents one of Rae's attempts to introduce the reading of the first edition : it contains three errors. The next five lines (ll. 6–10) are from the third edition. Why should Rae alter line 5 to the reading of the first edition, yet leave lines 6–10 unchanged ? Line 6 contains the error common to modern reprints, of "Yes" for "Yea."

For further illustration I will quote a few passages, chosen almost at random. I give first the reading of Rae's text, and secondly the reading of the first edition and of the annotated edition.⁹

Page 3, l. 7. by the public : as public.

Page 12, l. 50. easily : easy.

Page 13, l. 61. we got : he got.

Page 16, l. 61. absolutely fallen : fallen absolutely.

Page 16, l. 65. really : absolutely.

Page 27, l. 52. I should : I shall.

Page 50, l. 49. fixed : had fixed.

Page 53, l. 36. Oh ! it gives : It gives.

Page 64, l. 2. a St. Lucius : a Sir Lucius.

Page 71, l. 60. my Aunt must be : my Aunt is.

Page 74, l. 166. like to have a little fooling : like a little fooling.

The conclusion is obvious : the only complete and authoritative text of *The Rivals* is the first edition ; this has never been reprinted.¹⁰

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RICHARD III, IV. 4 AND THE THREE MARYS OF THE MEDÆVAL DRAMA.

At the opening of *Richard III*, IV. 4, Margaret of Anjou, the figure of a Nemesis that spreads its shadow over the whole tragedy, reappears upon the scene, in company with Queen Elizabeth and the Duchess of York. These three wretched women, wives and mothers of murdered husbands and of murdered children, in utter woe and abandoned hope, at once take up a common burden of lamentation for the slain and of execration of "hell's black intelligencer," King Richard the Third.

The singularity of this scene in English drama—its lyric and choric rather than dramatic nature—has not escaped notice. Professor Schelling¹ sees in its lyricism a resemblance to Marlowe's work ; further, he says : "It would be difficult to find in the whole range of English drama a scene reproducing so completely the nature and function of the Greek choric ode." There is, without doubt, enough of a general resemblance between this scene and the classical choric ode to warrant Professor Schelling's statement. I know of no scene, however, in classical tragedy that closely resembles Shakspeare's situation in subject or in construction. From classical sources, a much nearer parallel than any the drama can furnish is the lament of Andromache, Hecuba, and Helen in Book 24 of the *Iliad*.

There is a still more striking likeness, however, so far as one or two points of resemblance are concerned, between *Richard III*, IV. 4 and a scene in the earlier miracle plays. I refer to the *placitus* of the three Marys before the tomb of Christ in the "Resurrection" of the cycle plays.² For the sake of convenient comparison, I quote here that part of the York Resurrection play which is similar in situation to *Richard III*, IV. 4.³

¹ *The English Chronicle Play*, p. 93.

² *York Plays*, xxxviii ; *Townley Plays*, xxvi ; *Chester Plays*, xix ; *Ludus Coventrie*, xxxv.

³ Printed by Manly, *Specimens of the Pre-Shakspearean Drama*, I, p. 160, from *The York Plays*, edited by L. T. Smith. This part of the Resurrection play was contained in the early dramatic office for Easter, of which two versions are printed by Manly, *loc. cit.*, pp. xxii and xxxi.

⁸ For the sake of convenience the page and line-numbers are given to Professor Nettleton's reprint of Rae : in Rae's edition the lines are not numbered.

⁹ The readings of this edition were kindly furnished me by Mrs. Algernon Sheridan.

¹⁰ It should be observed, however, that Professor Nettleton has given in foot-notes the more important variants in the first three editions.